

MUSIC - UNIVERSITY OF TORONTO



3 1761 06455 760 6

Cherubini, Luigi

[Qaurtets, strings, no. 1,
Eb major]

Quartett no. 1

M
452

C525


NO.1

1910

C.1

MUSI





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No. 5.

PAYNE's
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CHERUBINI.

Quartett. Es-dur.

Preis: 60 Pf.

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Ernst Eulenburg, Leipzig.

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No.	M.	No.	M.
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2. Beethoven, Quartett, op. 131, Cism . . .	0,70	58. Haydn, Quartett, op. 74, 3, Gm (Reiter)	0,40
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6. Beethoven, Quartett, op. 132, Am	0,60	62. Haydn, Quartett, op. 77, 2, F, op. 103, B	0,50
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10. Haydn, Quartett, op. 76, 2, Dm (Quinten)	0,40	66. Haydn, Quartett, op. 54, 2, C	0,40
11. Schubert, Quartett, op. posth., Dm, (Der Tod und das Mädchen)	0,70	67. Mendelssohn, Quintett, op. 87, B . . .	0,60
12. Beethoven, Septett, op. 20, Es	1,—	68. Mendelssohn, Quartett, op. 13, Am . .	0,60
13. Mozart, Quintett, Gm	0,50	69. Haydn, Quartett, op. 76, 1, G	0,40
14. Beethoven, Quartett, op. 15, Fm	0,50	70. Mozart, Trio, Es	0,50
15. Schubert, Quintett, op. 163, C	1,—	71. Mozart, Quintett, A. (Klarinetten) .	0,50
16. Beethoven, Quartett, op. 18, 1, F . . .	0,60	72. Mozart, Sextett, D	0,70
17. Beethoven, Quartett, op. 18, 2, G . . .	0,50	73. Mozart, Sextett, B	0,60
18. Beethoven, Quartett, op. 18, 3, D . . .	0,50	74. Schumann, Quartett, op. 41, 1, Am . .	0,50
19. Beethoven, Quartett, op. 18, 4, Cm . .	0,50	75. Schumann, Quartett, op. 41, 2, F . . .	0,50
20. Beethoven, Quartett, op. 18, 5, A . . .	0,50	76. Schumann, Quartett, op. 41, 3, A . . .	0,50
21. Beethoven, Quartett, op. 18, 6, B . . .	0,50	77. Schumann, Klavier-Quartett, op. 47, Es	0,70
22. Beethoven, Quartett, op. 74, Es, (Harfen)	0,60	78. Schumann, Klavier-Quintett, op. 44, Es	0,90
23. Cherubini, Quartett, Dm	0,60	79. Beethoven, Klavier-Trio, op. 97, B . .	0,80
24. Mozart, Quartett, D	0,50	80. Mendelssohn, Klavier-Trio, op. 49, Dm	0,70
25. Mozart, Quartett, D	0,50	81. Mendelssohn, Klavier-Trio, op. 66, Cm	0,70
26. Mozart, Quartett, B	0,50	82. Beethoven, Kl.-Tr., op. 70, 1, D. (Geister)	0,50
27. Mozart, Quartett, F	0,50	83. Beethoven, Klavier-Trio, op. 70, 2, Es	0,60
28. Beethoven, Quartett, op. 59, 1, F . . .	0,70	84. Schubert, Klavier-Trio, op. 99, B . . .	0,60
29. Beethoven, Quartett, op. 59, 2, Em . .	0,60	85. Schubert, Klavier-Trio, op. 100, Es . .	0,80
30. Beethoven, Quartett, op. 59, 3, C . . .	0,60	86. Schumann, Klavier-Trio, op. 63, Dm .	0,70
31. Beethoven, Quintett, op. 29, C	0,60	87. Schumann, Klavier-Trio, op. 89, F . .	0,60
32. Mozart, Quartett, Dm	0,50	88. Schumann, Klavier-Trio, op. 110, Gm	0,60
33. Mozart, Quartett, Es	0,50	89. Haydn, Quartett, op. 9, 1, C	0,40
34. Mozart, Quartett, B. (Jagd-)	0,50	90. Haydn, Quartett, op. 17, 6, D	0,40
35. Mozart, Quartett, A	0,50	91. Haydn, Quartett, op. 64, 4, G	0,40
36. Beethoven, Quartett, op. 127, Es	0,70	92. Haydn, Quartett, op. 64, 6, Es	0,40
37. Mozart, Quintett, Cm	0,50	93. Haydn, Quart., op. 20, 4, D. (Sonnen-No. 4)	0,40
38. Mozart, Quintett, C	0,70	94. Haydn, Quart., op. 20, 5, Fm. (Sonn.-No. 5)	0,40
39. Schubert, Quartett, op. 161, G	0,70	95. Haydn, Quartett, op. 9, 4, Dm	0,40
40. Schubert, Quartett, op. 29, Am	0,50	96. Haydn, Quartett, op. 55, 1, A	0,40
41. Beethoven, Trio, op. 3, Es	0,50	97. Spohr, Nonett, op. 31, F	1,20
42. Beethoven, Trio, op. 9, 1, G	0,50	98. Beethoven, Quartett, op. 133, B. (Fuge)	0,50
43. Beethoven, Trio, op. 9, 2, D	0,50	99. Schumann, Klavier-Trio, op. 88, Am, (Phantasiesstücke)	0,40
44. Beethoven, Trio, op. 9, 3, Cm	0,50	100. Mozart, Serenade f. Blas-Instrumente, B	1,20
45. Beethoven, Trio, op. 8, D (Serenade) .	0,40	101. Mendelssohn, Quartett, op. 80, Fm . .	0,50
46. Cherubini, Quartett, C	0,60	102. Mendelssohn, Quartett, op. 81, E . . .	0,50
47. Mendelssohn, Quartett, op. 12, Es . . .	0,50	103. Beethoven, Trio, op. 25, D. (Serenade) .	0,50
48. Mendelssohn, Quartett, op. 44, 1, D . .	0,60	104. Beethoven, Trio für Blasinstrumente, op. 87, C	0,40
49. Mendelssohn, Quartett, op. 44, 3, Es . .	0,70	105. Dittersdorf, Quartett, Es	0,40
50. Mozart, Quintett, D	0,50	106. Dittersdorf, Quartett, D	0,40
51. Mozart, Quintett, Es	0,60	107. Dittersdorf, Quartett, B	0,40
52. Haydn, Quartett, op. 33, 2, Es. (Russ.-No. 2)	0,40	108. Haydn, Quart., op. 20, 2, G. (Sonn.-No. 2)	0,40
53. Haydn, Quartett, op. 33, 3, C. (Vogel-) .	0,40	109. Haydn, Quartett, op. 64, 2, Hm	0,40
54. Haydn, Quartett, op. 54, 1, G	0,40	110. Haydn, Quartett, op. 71, 1, B	0,40
55. Haydn, Quartett, op. 64, 5, D. (Lerchen) .	0,40	111. Haydn, Quartett, op. 17, 1, E	0,40
56. Haydn, Quartett, op. 76, 4, B	0,40		

QUARTETT

No. 1.

Es-dur

für

2 Violinen, Viola und Violoncell

VON

L. Cherubini.



Ernst Eulenburg, Leipzig.

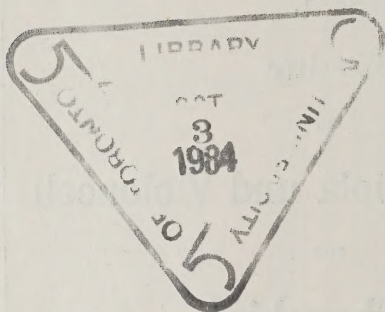
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M
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1910



Quartett N^o 1.

L. Cherubini.

Adagio. (M.M. 104.)

Violino I.

Violino II.

Viola.

Violoncello.

Allegro agitato. (M.M. 116.)

This image shows a handwritten musical score for a piece titled "L'Espresso" by J. B. Lully. The score is written on three systems of staves, each system containing three staves (treble, alto, and bass clefs). The music is in a minor key, indicated by the key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings like "ff" (fortissimo) and "très marqué". The handwriting is in a historical style, and the paper shows signs of age and wear. The first system includes a "p" (piano) marking. The second system includes a "ff" marking and the instruction "très marqué". The third system also includes a "ff" marking and the instruction "très marqué". The score is a single page from a larger manuscript.

Musical score for a piece in E-flat major, 4/4 time, consisting of five systems of three staves each. The score includes various musical notations such as treble, alto, and bass clefs, key signatures, time signatures, and dynamic markings like "p" (piano) and "dim." (diminuendo). The music features a mix of eighth, sixteenth, and quarter notes, with some passages marked with "sfz" (sforzando) and "p" (piano).

This page contains four systems of musical notation, each consisting of three staves (treble, alto, and bass clefs). The music is written in a key signature of one flat (B-flat major or D-flat minor). The notation includes various musical notes, rests, and dynamic markings. The first system shows a complex melodic line in the treble and bass staves, with the alto staff providing harmonic support. The second system continues the melodic development, with the treble and bass staves featuring more intricate patterns. The third system introduces a new melodic line in the treble staff, while the bass staff continues the previous pattern. The fourth system concludes the page with a final melodic line in the treble staff and a sustained bass line. Dynamic markings include *ff* (fortissimo), *p* (piano), and *pp* (pianissimo).

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, with various musical symbols, notes, and rests. The handwriting is in ink on aged, slightly yellowed paper. The score includes dynamic markings such as *pp* (pianissimo), *ff* (fortissimo), *leggerement* (lightly), *marqué* (marked), *cresc.* (crescendo), and *f* (forte). The notation is complex, with many beamed notes and rests, suggesting a fast or intricate piece. The overall style is that of a 19th-century manuscript.

This is a handwritten musical score for piano, organized into six systems, each containing four staves. The notation is in a historical style, featuring various musical symbols, notes, and rests. Dynamic markings are used throughout, including *p* (piano), *ff* (fortissimo), and *f* (forte). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes many slurs, ties, and accidentals, indicating a complex and expressive piece of music. The handwriting is clear and legible, typical of 19th-century musical manuscripts.

cresc.

cresc.

cresc.

cresc.

très marqué

ff

marqué

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

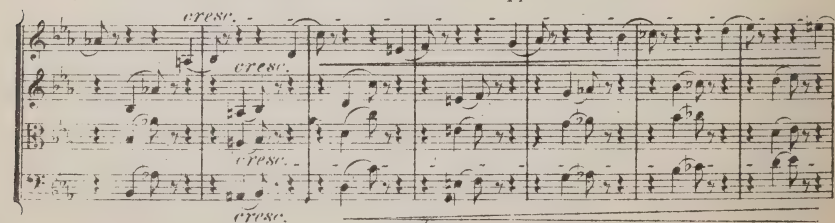
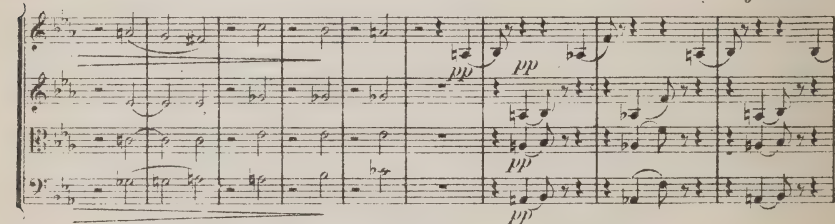
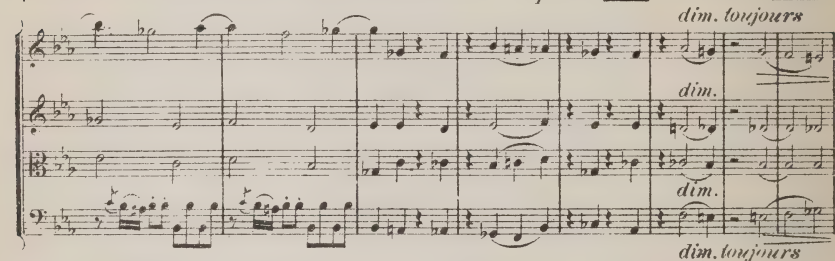
ff

marqué

ff

marqué

ff



This page contains five systems of musical notation, each consisting of four staves. The notation is written in B-flat major (two flats) and includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and repeat dots.

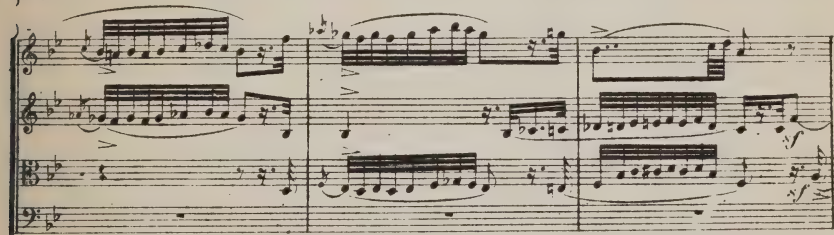
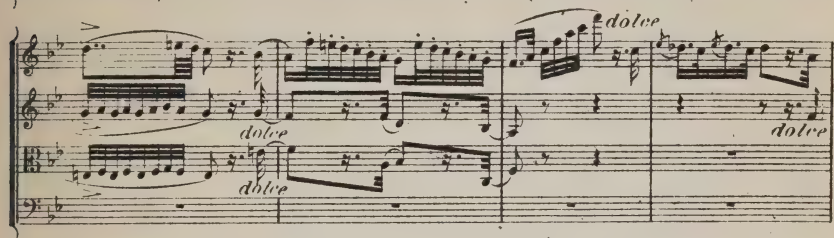
The first system includes dynamic markings *f* and *p*. The second system includes *f* and *p*. The third system includes *f* and *ff*, with the instruction *très marqué* appearing above the staff. The fourth system includes *f* and *ff*, with the instruction *très marqué* appearing below the staff. The fifth system includes *f* and *ff*.

This page contains five systems of musical notation, each consisting of three staves (treble, alto, and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The first system begins with a treble clef and a key signature change to two flats. The second system includes the marking *dim.* (diminuendo) and a piano (*p*) dynamic. The third system also includes *dim.* and *p* markings. The fourth system features a piano (*p*) marking. The fifth system includes a forte (*f*) marking and a piano (*p*) marking. The notation is complex, with many beamed notes and slurs, suggesting a fast and intricate piece.

This page contains five systems of musical notation, each consisting of three staves (treble, alto, and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a series of sixteenth-note runs in the upper staves. The second system continues with similar patterns, marked with *ff* (fortissimo). The third system introduces a *p* (piano) dynamic. The fourth system features *pp* (pianissimo) dynamics. The fifth system concludes with *pp* dynamics and the word *legere* (legere) followed by a double bar line.

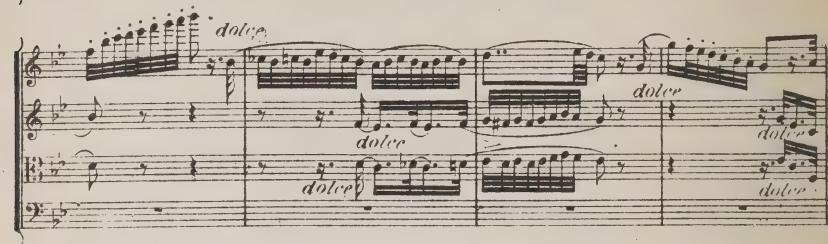
Larghetto sans lenteur. (♩. 116.)

This musical score is for a piece titled "Larghetto sans lenteur. (♩. 116.)". It is written for a four-part vocal or instrumental ensemble, with staves for Soprano, Alto, Tenor, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into five systems, each containing four staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout, including *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The notation includes various musical symbols such as beams, slurs, and accidentals. The overall style is characteristic of 19th-century musical notation.





First system of musical notation, featuring a treble, alto, and bass staff. The music is in 3/4 time and includes trills (tr) in the treble staff.



Second system of musical notation, featuring a treble, alto, and bass staff. The music is in 3/4 time and includes the instruction *dolce* in the treble and bass staves.



Third system of musical notation, featuring a treble, alto, and bass staff. The music is in 3/4 time.



Fourth system of musical notation, featuring a treble, alto, and bass staff. The music is in 3/4 time and includes the instruction *Tempo I.* in the treble staff. It also includes *dolce*, *rall.*, and *ten.* markings.

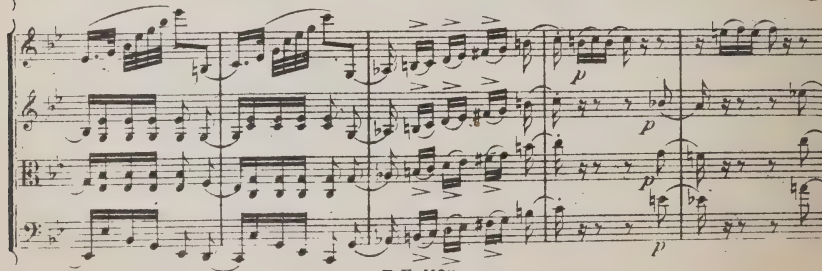
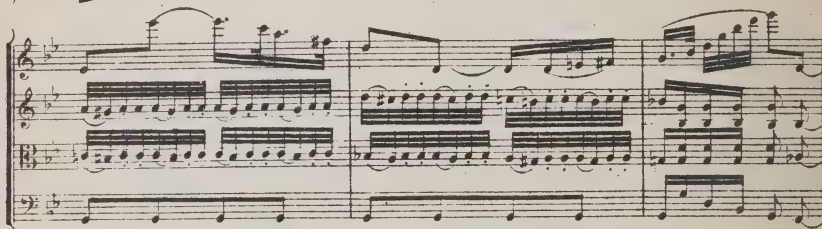
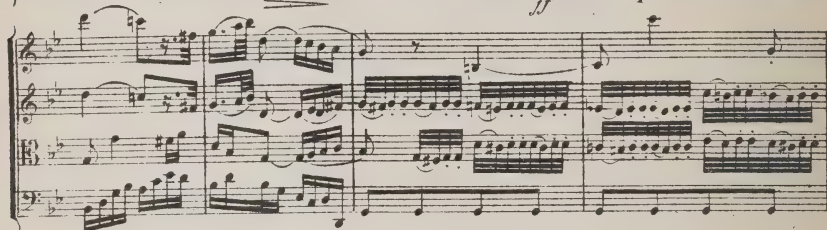
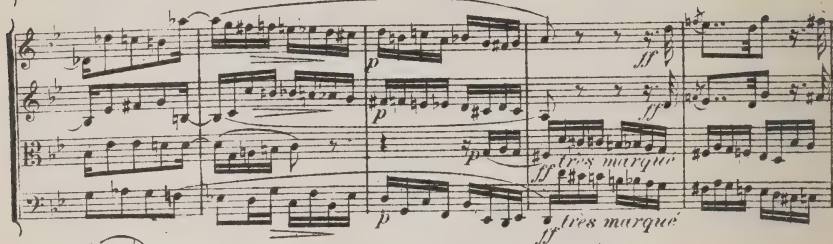
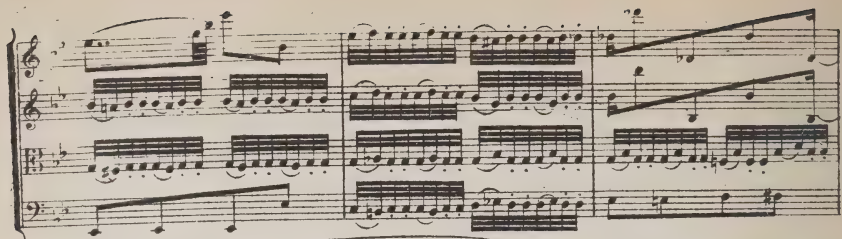


Fifth system of musical notation, featuring a treble, alto, and bass staff. The music is in 3/4 time and includes the instruction *dolce* in the treble and bass staves.

This page contains five systems of musical notation, each consisting of three staves (treble, alto, and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

The first system begins with a forte (*ff*) dynamic and a tempo marking of *très marqué*. The second system introduces a *dolce* (softly) marking. The third system continues with *dolce* markings and includes fingerings of 6. The fourth system returns to a forte (*ff*) dynamic and *très marqué* tempo. The fifth system features a final *ff* dynamic marking.

The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and expressive piece.



pp

égale

pp

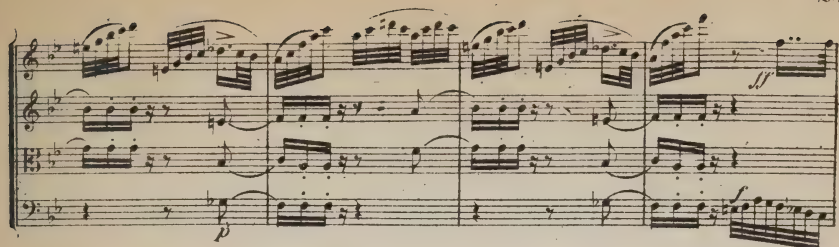
ff avec

avec énergie

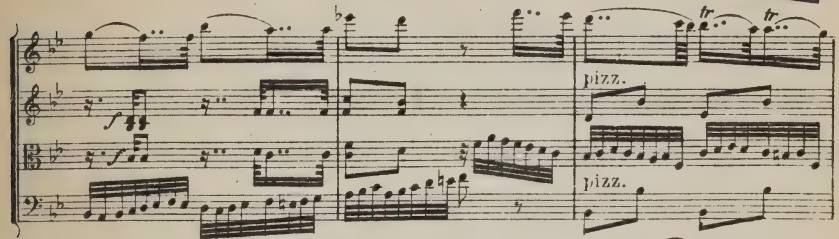
This page contains five systems of musical notation, each consisting of four staves (treble and bass clefs for two parts each). The notation is in a key with two flats (B-flat and E-flat) and a common time signature. The music is characterized by rapid sixteenth-note passages and dynamic markings.

Performance instructions and markings include:

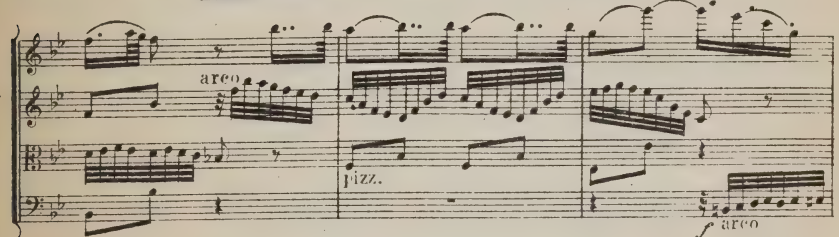
- energie* (first system, first staff)
- pizz.* (first system, second staff; second system, third staff)
- arco* (second system, second staff; third system, third staff; fourth system, second staff)
- tr* (fourth system, first staff)
- p* (fifth system, third staff)



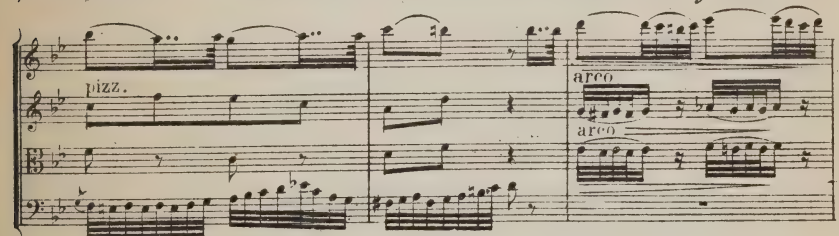
First system of musical notation, featuring three staves (Treble, Alto, Bass) with complex rhythmic patterns and dynamic markings like *ff* and *p*.



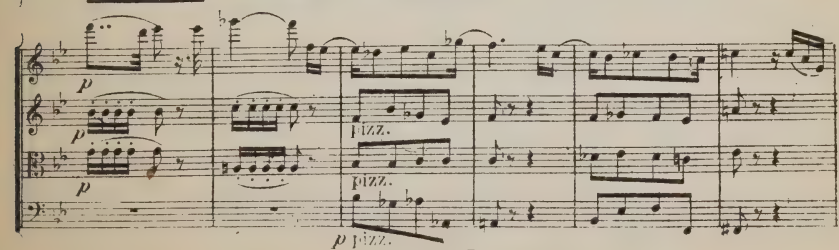
Second system of musical notation, featuring three staves with dynamic markings like *pizz.* and *tr.*



Third system of musical notation, featuring three staves with dynamic markings like *arco* and *pizz.*

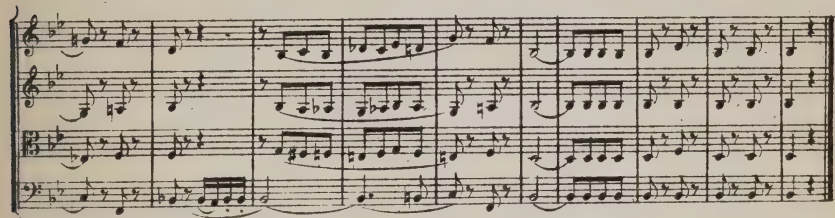
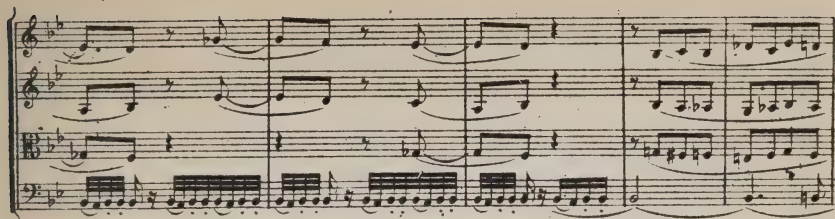


Fourth system of musical notation, featuring three staves with dynamic markings like *pizz.* and *arco*.

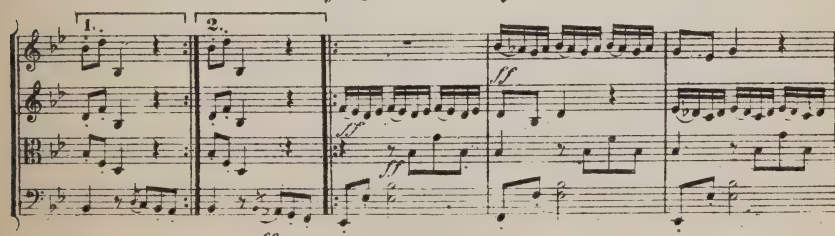
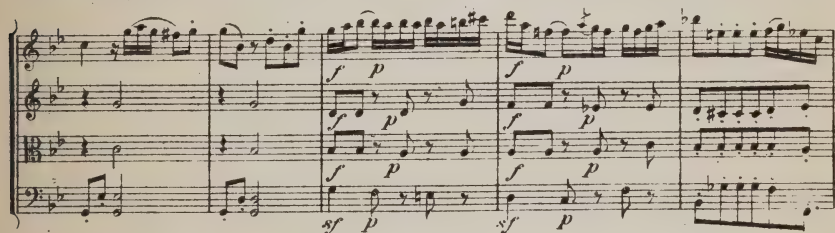
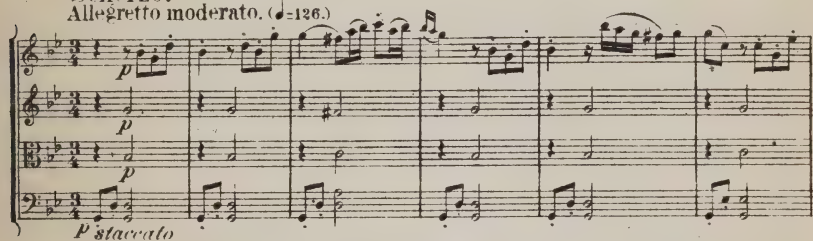


Fifth system of musical notation, featuring three staves with dynamic markings like *p* and *pizz.*

The image displays a page of musical notation, likely for a string quartet, consisting of five systems of staves. The notation is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system includes the marking "arco" above the second staff. The second system includes the marking "pp" (pianissimo) above the second staff and "pp arco" below the fourth staff. The third system includes the marking "pp" above the second staff. The fourth system includes the marking "pp" above the second staff. The fifth system includes the marking "pp" above the second staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.



Scherzo.
Allegretto moderato. (♩=126.)



This image shows a page of musical notation for a string quartet. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *mf*, *sf*, *p*, *pp*, and *f*. There are also articulation marks like accents and slurs. The page is numbered '1' in the bottom right corner.

Musical score for a string quartet, measures 1-12. The score is in G major, 4/4 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music includes various dynamics (*pp*, *p*, *f*, *sf*, *cresc.*, *decresc.*, *pp rallent.*), articulation (*arco*, *stacc.*), and performance instructions (*ramenez le 1er mouvement*, *Trio*). The piece ends with a *Fine.* marking.

detachées
pizz.
pp
p
pp
légèrement et détachées
pp
8
1.
12.
arco
pp
pp
légèrement et détachées

The musical score is written for a string quartet, consisting of four staves per system. The key signature is one sharp (F#). The score is divided into five systems. The first system includes the instruction *detachées* for the upper staves and *pizz.* (pizzicato) for the lower staves, with dynamics *pp* and *p*. The second system continues the *pp* dynamic and includes the instruction *légèrement et détachées* for the lower staves. The third system features a repeat sign with first and second endings, marked with measures 8, 1., and 12. The fourth system includes the instruction *arco* (arco) for the lower staves, with dynamics *pp* and *pp*. The fifth system continues the *pp* dynamic and includes the instruction *légèrement et détachées* for the lower staves.

First system of musical notation, featuring a treble and bass staff with a key signature of one flat. The music consists of continuous sixteenth-note patterns in both hands. The word *pizz.* is written below the bass staff at the end of the system.

Second system of musical notation, continuing the sixteenth-note patterns. The word *pp ligere* is written above the treble staff towards the end of the system.

Third system of musical notation. The word *ment* is written above the treble staff. The word *pizz.* appears below the bass staff, followed by *pp* and then *arco* above the bass staff.

Fourth system of musical notation, featuring dense sixteenth-note passages. The word *pizz.* is written below the bass staff towards the end of the system.

Fifth system of musical notation, concluding with two first endings. The word *arco* is written below the bass staff. The first ending is marked with a '1.' and the second with a '2.'.

Scherzo D.C.

-Finale.

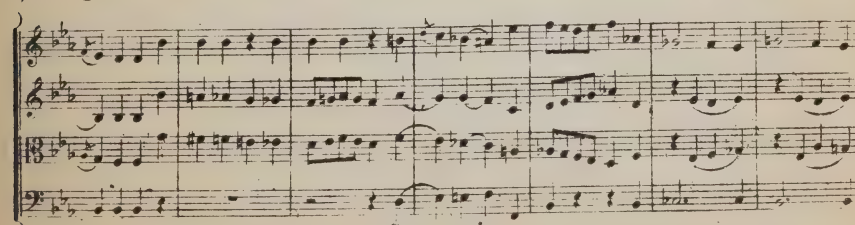
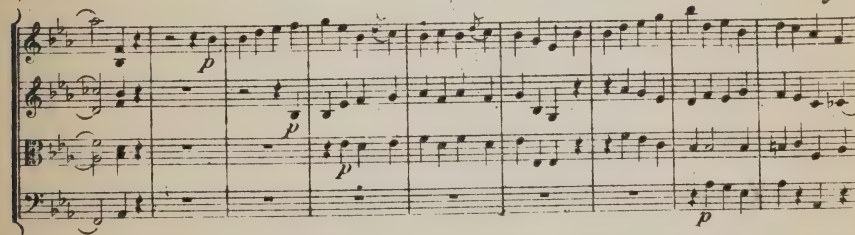
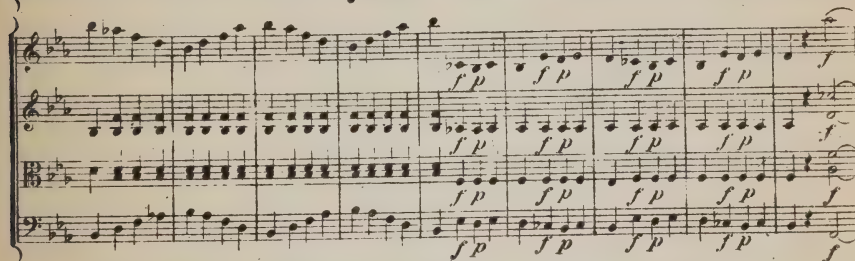
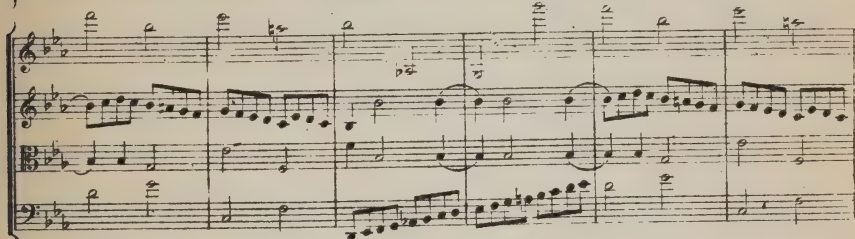
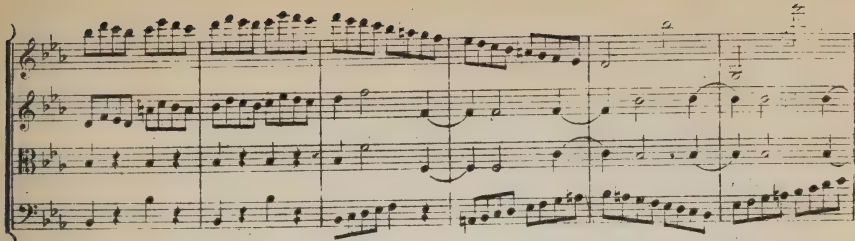
Allegro assai. (♩=160.) *Plus vite encore.*

Musical score for the Finale, featuring five systems of four staves each. The music is in 2/2 time with a key signature of two flats. The first system includes dynamics *ff* and *p*. The second system includes *p*. The third system includes *p*. The fourth system includes *cresc.* and *p*. The fifth system includes *cresc.* and *p*.

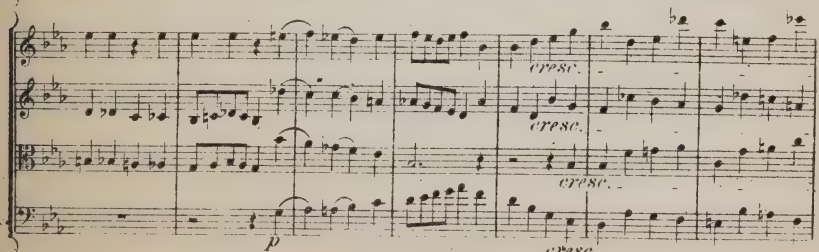
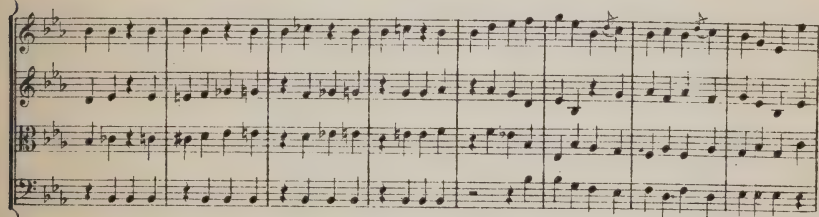
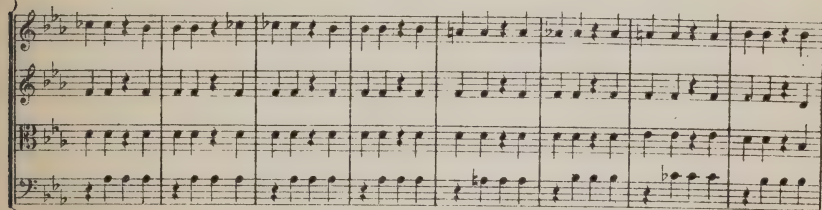
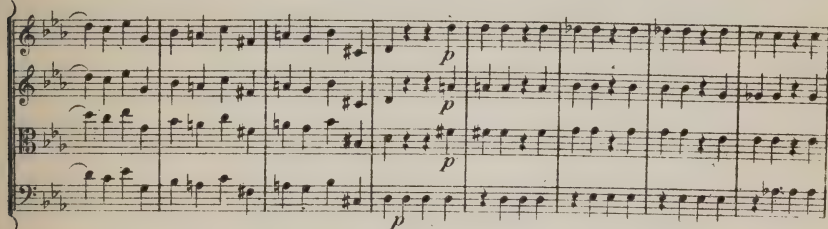
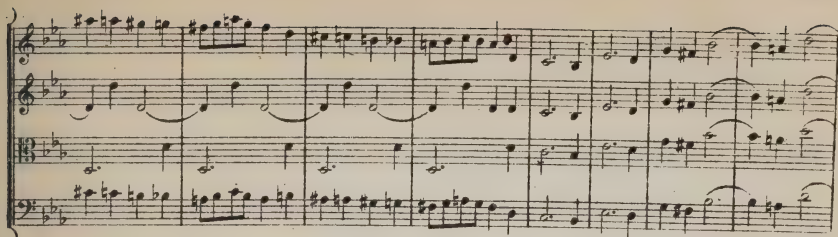
Musical score for a four-part setting, likely a string quartet. The page contains five systems of music, each with four staves (treble and bass clefs). The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *f*, *ff*, and *p*. The first system starts with a forte *f* marking. The second system features a fortissimo *ff* marking. The third system includes a piano *p* marking. The fourth and fifth systems also feature piano *p* markings. The notation is dense and includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo.

This page of musical notation consists of five systems, each with four staves (treble, alto, tenor, and bass). The key signature is B-flat major (two flats). The time signature is 2/4.

- System 1:** Features a melody in the upper staves with dynamic markings *p* (piano) and a steady accompaniment in the lower staves.
- System 2:** Continues the melodic and accompanimental patterns, maintaining the *p* dynamic.
- System 3:** The upper staves feature a melodic line with a *pp* (pianissimo) marking, while the lower staves provide a harmonic foundation.
- System 4:** The upper staves show a more active melodic line with a *ff* (fortissimo) marking, and the lower staves continue with a rhythmic accompaniment.
- System 5:** The final system on the page, showing a continuation of the themes established in the previous systems.

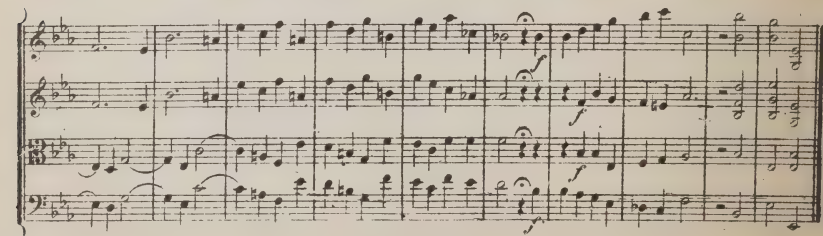
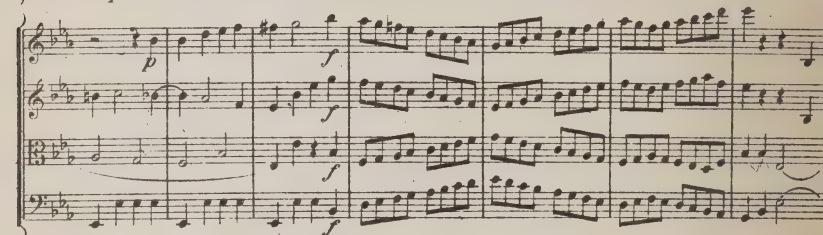
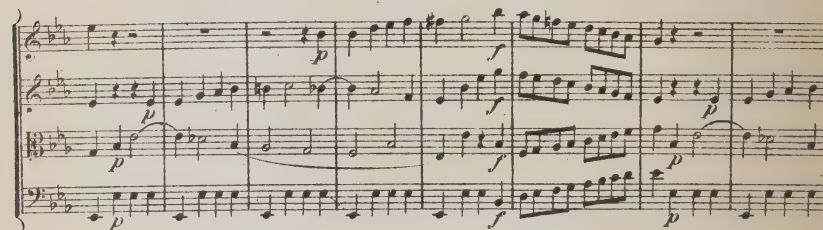
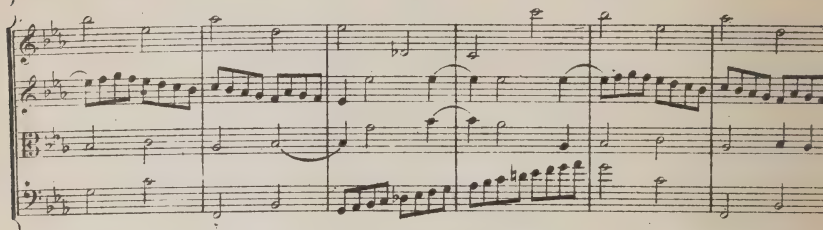
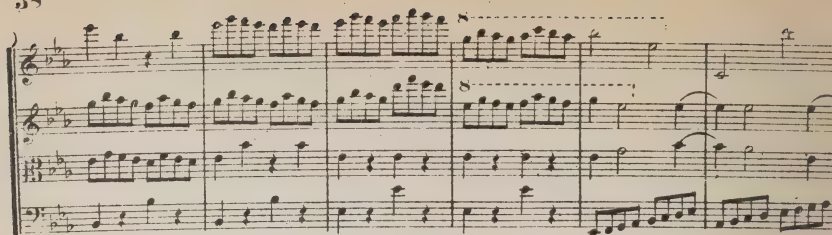


This page of musical notation is divided into five systems, each containing four staves. The notation is in a key with two flats (B-flat and E-flat) and a common time signature. The first system features vocal staves with the instruction *cresc.* (crescendo) and piano staves with *f* (forte). The second system includes *ff* (fortissimo) markings. The third system shows *f* markings. The fourth system includes *p* (piano) markings. The fifth system features *f* markings. The notation includes various musical symbols such as notes, rests, and dynamic markings.



This page contains five systems of musical notation, each consisting of three staves (treble, alto, and bass clefs). The music is written in B-flat major, indicated by two flats in the key signature. The notation includes various musical notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with the number "E. E. 1105" at the bottom.

Handwritten musical score for piano, consisting of five systems of staves. The notation is in G-flat major (two flats) and 4/4 time. The score includes various dynamics such as *pp* (pianissimo), *f* (forte), and *cresc.* (crescendo). The first system features a complex texture with many sixteenth and thirty-second notes. The second system includes a *cresc.* marking and a *f* dynamic. The third system continues the melodic and harmonic development. The fourth system shows a more active bass line. The fifth system features a rapid, ascending scale in the right hand. The manuscript is written in dark ink on aged paper.



Eulenburg's Kleine Orchester-Partitur-Ausgabe

Symphonien:

Nr.	M.	Nr.	M.
1. Mozart, C (Jupiter) . . .	1.50	34. Haydn, Nr. 11, G (militaire) 1.—	
2. Beethoven, Nr. 5, C m . . .	2.—	35. Haydn, Nr. 6, G (Pauken- schlag) . . .	1.—
3. Schubert, H m (un- vollendet)	1.50	36. Haydn, Nr. 16, G (Oxford) 1.—	
4. Mozart, G m	1.50	37. Mozart, D	1.—
5. Beethoven, Nr. 3, Es (Eroica)	2.—	38. Haydn, Nr. 12, B	1.—
6. Mendelssohn, Nr. 3, A m (Schottische)	2.50	39. Haydn, Nr. 4, D (Glocken) 1.—	
7. Beethoven, Nr. 6, F (Pastorale)	2.—	40. Strauß, Don Juan	4.—
8. Schumann, Nr. 3, Es . . .	2.—	41. Strauß, Macbeth	4.—
9. Haydn, Nr. 2, D (Londoner) 1.—		42. Strauß, Tod u. Verklärung 4.—	
10. Schubert, C	3.—	43. Strauß, Till Eulenspiegel 4.—	
11. Beethoven, Nr. 9, D m (m. Chor)	4.—	44. Strauß, Zarathustra . . .	4.—
12. Beethoven, Nr. 7, A . . .	2.—	45. Strauß, Don Quixote . . .	4.—
13. Schumann, Nr. 4, D m . . .	2.—	46. Mozart, D (ohne Menuett) 1.50	
14. Beethoven, Nr. 4, B . . .	2.—	47. Liszt, Bergsymphonie . . .	2.—
15. Mozart, Es	1.50	48. Liszt, Tasso	2.—
16. Beethoven, Nr. 8, F . . .	2.—	49. Liszt, Préludes	2.—
17. Schumann, Nr. 1, B . . .	2.50	50. Liszt, Orpheus	2.—
18. Beethoven, Nr. 1, C . . .	1.—	51. Liszt, Prometheus	2.—
19. Beethoven, Nr. 2, D . . .	1.50	52. Liszt, Mazeppa	2.—
20. Mendelssohn, Nr. 4, A (Italienische)	2.—	53. Liszt, Festklänge	2.—
21. Schumann, Nr. 2, C . . .	2.—	54. Liszt, Heldenklage	2.—
22. Berlioz, Phantast. Symph. 3.—		55. Liszt, Hungaria	2.—
23. Berlioz, Harold in Italien 3.—		56. Liszt, Hamlet	2.—
24. Berlioz, Romeo u. Julia 4.—		57. Liszt, Hunnenschlacht . . .	2.—
25. Brahms, Nr. 1, C m . . .	4.—	58. Liszt, Ideale	2.—
26. Brahms, Nr. 2, D . . .	4.—	59. Bruckner, Nr. 1, C m . . .	4.—
27. Brahms, Nr. 3, F . . .	4.—	60. Bruckner, Nr. 2, C m . . .	4.—
28. Brahms, Nr. 4, E m . . .	4.—	61. Bruckner, Nr. 3, D m . . .	4.—
29. Tschalkowsky, Nr. 5, E m 4.—		62. Bruckner, Nr. 4, Es (ro- mantische)	4.—
30. Tschalkowsky, Nr. 4, F m 4.—		63. Bruckner, Nr. 5, B . . .	4.—
31. Haydn, Nr. 3, Es	1.—	64. Bruckner, Nr. 6, A . . .	4.—
32. Haydn, Nr. 15, B (La Reine) 1.—		65. Bruckner, Nr. 7, E . . .	4.—
33. Dvořák, Nr. 5, E m (Aus der neuen Welt)	4.—	66. Bruckner, Nr. 8, C m . . .	4.—
		67. Bruckner, Nr. 9, D m . . .	4.—
		68. Haydn, Nr. 5, D	1.—
		69. Haydn, Nr. 1, Es (Pauken- wirbel)	1.—
		70. Volkmann, Nr. 1, D m . . .	2.—

Ouverturen:

Nr.	M.	Nr.	M.	Nr.	M.
1. Beethoven, Leonore Nr. 3 1.—		17. Berlioz, Waverley	1.—	31. Beethoven, König Stephan 1.—	
2. Weber, Freischütz	1.—	18. Berlioz, Vehmrichter	1.—	32. Beethoven, Namensfeier 1.—	
3. Mozart, Figaros Hochzeit . 50		19. Berlioz, König Lear	1.—	33. Marschner, Hans Heiling 1.—	
4. Beethoven, Egmont	1.—	20. Berlioz, Röm. Carneval 1.—		34. Maillart, Glöckchen des Eremiten	1.—
5. Weber, Beherrscher der Geister	1.—	21. Berlioz, Korsar	1.—	35. Weber, Euryanthe	1.—
6. Mendelssohn, Melusine 1.50		22. Berlioz, Benvenuto Cellini 1.—		36. Schubert, Rosamunde (Zauberharfe)	1.50
7. Weber, Oberon	1.—	23. Berlioz, Beatrice u. Be- nedict	1.—	37. Mendelssohn, Hebriden 1.50	
8. Mozart, Don Juan	50	24. Tschalkowsky, 1812. Ouv. solennelle	2.—	38. Glinka, Leben f. d. Zaren 1.—	
9. Weber, Preziosa	1.—	25. Beethoven, Prometheus 1.—		39. Glinka, Ruslan u. Ludmila 1.—	
10. Beethoven, Fidelio	1.—	26. Beethoven, Coriolan	1.—	40. Cherubini, Abenceragen 1.—	
11. Mendelssohn, Ruy Blas 1.—		27. Beethoven, Weihe des Hauses	1.—	41. Cherubini, Medea	1.—
12. Weber, Jubel-Ouverture 1.—		28. Beethoven, Leonore Nr. 1 1.—		42. Cherubini, Anakreon	1.—
13. Mendelssohn, Sommer- nachtstraum	1.—	29. Beethoven, Leonore Nr. 2 1.—		43. Cherubini, Wasserträger 1.—	
14. Mozart, Zauberflöte	1.—	30. Beethoven, Ruinen von Athen	1.—	44. Cornelius, Barbier von Bagdad	1.—
15. Nicolai, Lustigen Weiber 1.—				45. Cornelius, Cid	1.—
16. Rossini, Wilhelm Tell 1.—					

Ouverturen:

Nr.	M.	Nr.	M.
46. Schumann, Manfred . . .	1.—	67. Wagner, Rienzi . . .	1.—
47. Schumann, Genoveva . . .	1.—	68. Wagner, Holländer . . .	1.—
48. Bennett, Najaden . . .	1.—	69. Wagner, Tannhäuser . . .	1.—
49. Wagner, Tristan u. Isolde . . .	1.—	70. Reger, Lustspiel-Ouv. . .	2.—
50. Boieldieu, Weiße Dame . . .	1.—	71. Wagner, Faust-Ouvert. . .	1.—
51. Auber, Eherne Pferd . . .	1.—	72. Weingartner, Lust. Ouv. . .	1.50
52. Wagner, Lohengrin:		73. Volkmann, Richard III. . .	1.—
1. u. 3. Akt . . .	1.—	74. Volkmann, Fest-Ouvert. . .	1.—
53. Mendelssohn, Meeresstille		75. Tschaiowsky, Romeo . . .	2.—
u. glückliche Fahrt . . .	1.—	76. Gluck, Iphigenie . . .	1.—
54. Rossini, Semiramis . . .	1.—	77. Smetana, Libussa . . .	1.—
55. Rossini, Tankred . . .	1.—		
56. Brahms, Akadem. Fest-			
ouverture . . .	1.50		
57. Brahms, Tragische Ouv. . .	1.50		
58. Auber, Schwarz Domino . . .	1.—		
59. Auber, Fra Diavolo . . .	1.—		
60. Mozart, Titus . . .	1.—		
61. Mozart, Idomeneus . . .	1.—		
62. Mozart, Così fan tutte . . .	—50		
63. Mozart, Entführung . . .	1.—		
64. Smetana, Verkaufte Braut . .	1.—		
65. Wagner, Meistersinger . . .	1.—		
66. Wagner, Parsifal . . .	1.—		

Konzerte:

Nr.	M.	Nr.	M.
1. Beethoven, Viol.-Konz., D . . .	1.—	12. Bach, Viol.-Konz., E . . .	1.—
2. Mendelssohn, Viol.-Konz.		13. Brahms, Klav.-Kzt., Dm . .	3.—
Em.	1.—	14. Bruch, Viol.-Konz., Gm . .	2.—
3. Spohr, Viol.-Konz., Am		15. Brahms, Klav.-Konz., D . .	4.—
(Gesangsszene) . . .	1.—	16. Brahms, Viol.-Konz., D . .	4.—
4. Beethoven, Klav.-Kzt. Cm . .	1.50	17. Mozart, Viol.-Konz., A . .	1.—
5. Beethoven, Klav.-Kzt., G . .	2.—	18. Mozart, Viol.-Konz., Es . .	1.—
6. Beethoven, Klav.-Kzt., Es . .	2.—	19. Mozart, Klav.-Konz., D	
7. Schumann, Klav.-Kzt. Am . .	2.—	(Krönungs-)	1.50
8. Tschaiowsky, Violin-		20. Liszt, Klav.-Konz., A . . .	3.—
Konzert, D	2.—	21. Mozart, Klav.-Konz., Dm . .	1.50
9. Tschaiowsky, Klavier-		22. Liszt, Totentanz (Siloti) . .	1.50
Konzert, Bm	2.—		
10. Liszt, Klav.-Konz., Es . . .	3.—		
11. Bach, Viol.-Konz., Am . . .	1.—		

Verschiedene Werke:

Nr.	M.	Nr.	M.
1. Berlioz, 3 Orch.-Stücke		12. Wagner, Chorfreitags-	
a. „Faust“ (Ungarisch:		zauber	1.—
Marsch; Sylphentanz;		13. Wagner, Huldig.-Marsch . .	1.—
Irlichtertanz)	1.—	14. Wagner, Bacchanal aus	
2. Tschaiowsky, Capriccio		„Tannhäuser“	1.—
Italien	2.—	15. Wagner, Einleitung zum	
3. Beethoven, 2 Violin-Ro-		3. Akt v. „Tannhäuser“ . . .	—50
manzen (Gdur, Fdur) . . .	—80	16. Wagner, Liebesmahl der	
4. Mendelssohn, Scherzo,		Apostel	1.50
Intermezzo, Notturmo,		17. Schubert, Zwischenakt-u.	
Hochzeitsmarsch, Rü-		Ballettmusik a. „Rosa-	
peltanz aus „Sommer-		munde“	1.—
nachtstraum“	1.—	18. Bach, Suite, D	1.—
5. Brahms, Variat. üb. ein		19. Volkmann, Serenade, Dm . .	—50
Thema v. Haydn	1.50	20. Wagner, Kaisermarsch . .	1.—
6. Wagner, Siegmunds Lie-		21. Bach, Suite, Hm	1.—
besgesang	1.—	22. Strauß, Donauwalzer . . .	1.—
7. Wagner, Walkürenritt . .	1.—	23. Beethoven, Musik zu	
8. Wagner, Wotans Ab-		„Egmont“	1.—
schied u. Feuerzauber . .	1.50		
9. Wagner, Waldweben . . .	1.—		
10. Wagner, Siegfried-Idyll . .	1.—		
11. Wagner, Trauermusik a.			
„Götterdämmerung“ . . .	1.—		

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| <p>Bach, 6 Brandenburgische Konzerte, revidiert von Fr. Steinbach und Carl Schroeder, mit einer Heliogravüre Bachs nach dem Originalbild von Haussmann</p> <p>Beethoven, Sämtliche 17 Streich-Quartette, genau revidiert und mit Anmerkungen versehen von Wilhelm Altmann. Mit Heliogravüre Beethovens nach der Zeichnung von A. von Kloeber</p> <p>Brahms, Kammermusik. Mit Einführungen von A. Smolian und Heliogravüre Brahms'.</p> <p>Band I. 2 Streich-Sextette (Op. 18, 36) und 2 Streich-Quintette (Op. 88, 111)</p> <p>Band II. Klarinetten-Quintett (Op. 115) und 3 Streich-Quartette (Op. 51 No. 1, 2, Op. 67)</p> <p>Band III. Klavier-Quintett (Op. 34) und 3 Klavier-Quartette (Op. 25, 26, 60) . .</p> <p>Band IV. 5 Klavier-Trios Op. 8, 87, 101, 40, 114)</p> <p>Dvořák, 7 Streich-Quartette (Op. 34, 51, 61, 80, 96, 105, 106). Mit Heliogravüre Dvořáks</p> <p>Händel, 12 Große Konzerte für Streichinstrumente, revidiert und mit Vorwort versehen von Georg Schumann, mit Heliogravüre Händels</p> <p>Haydn, Sämtliche 83 Streich-Quartette. Mit dem Bildnis Haydns</p> <p>Band I. (Op. 1, 2, 3, 9, 17)</p> <p>Band II. (Op. 20, 33, 42, 50, 51, 54) . .</p> <p>Band III. (Op. 55, 64, 71, 74, 76, 77, 103)</p> | <p>8.—</p> <p>12.—</p> <p>8.—</p> <p>8.—</p> <p>9.—</p> <p>10.—</p> <p>10.—</p> <p>10.—</p> <p>12.—</p> <p>12.—</p> <p>12.—</p> | <p>Mendelssohn, Kammermusik. Mit Heliogravüre Mendelssohns</p> <p>Inhalt: Sämtliche 7 Streich-Quartette. (Op. 12, 13, 44 No. 1, 2, 3, Op. 80, 81), 2 Klavier-Trios (Op. 49, 66), 2 Streich-Quintette (Op. 18, 87) und Streich-Oktett (Op. 20).</p> <p>Mozart, 10 berühmte Streich-Quartette (Köchel-Verzeichnis No. 387, 421, 428, 458, 464, 465, 499, 575, 589, 590), 6 Streich-Quintette (Köchel-Verzeichnis No. 406, 515, 516, 593, 614, 525) und Klarinetten-Quintett (Köchel-Verzeichnis No. 581)</p> <p>Schubert, Kammermusik.</p> <p>Mit Heliogravüre Schuberts.</p> <p>Inhalt: Sämtliche 9 Streich-Quartette (Op. 29, 125 No. 1, 2, Op. 161, 168, Op. posth. D moll, G moll. D dur, C moll), 2 Klavier-Trios (Op. 99, 100), Streich-Quintett (Op. 163), Klavier- (Forellen-) Quintett (Op. 114) und Oktett (Op. 166).</p> <p>Schumann, Kammermusik.</p> <p>Mit Heliogravüre Schumanns</p> <p>Inhalt: Sämtliche 3 Streich-Quartette (Op. 41 No. 1, 2, 3), 4 Klavier-Trios (Op. 63, 80, 88, 110), Klavier-Quartett (Op. 47) und Klavier-Quintett (Op. 44).</p> <p>Spohr, Sämtliche 4 Doppel-Streich-Quartette (Op. 65, 77, 87, 136), Nonett (Op. 31) und Oktett (Op. 32), beide für Streich- und Blas-Instrumente</p> <p>Volkmann, Kammermusik.</p> <p>Mit Volkmanns Bildnis</p> <p>Inhalt: 2 Klavier-Trios (Op. 3, 5) und 5 Streich-Quartette (Op. 14, 34, 35, 37, 43).</p> | <p>10.—</p> <p>11.—</p> <p>12.—</p> <p>8.—</p> <p>9.—</p> <p>8.—</p> |
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| Bach, Matthäus-Passion. Herausgegeben von Georg Schumann. Mit Heliogravüre Bachs | <i>M</i> | Haydn, Die Schöpfung. Mit Bildnis Haydns | <i>M</i>
7.50 |
| Bach, Die hohe Messe. Herausgegeben von Fritz Volbach. Mit Heliogravüre Bachs | 9.— | Liszt, 12 symphonische Dichtungen in 3 Bänden mit Heliogravüre Liszts. | |
| Beethoven, Missa solemnis. Mit Vorwort von A. Smolian und Heliogravüre Beethovens nach der Zeichnung von A. v. Kloeber | 8.— | Band I. Bergsymphonie, Tasso, Préludes, Orpheus | 10.— |
| Beethoven, Symphonien. Mit einführenden Worten v. A. Smolian und Heliogravüre Beethovens. Bd. I (No. 1—4), Bd. II (No. 5—7), Bd. III (No. 8 u. 9) | 9.— | Band II. Prometheus, Mazeppa, Festklänge, Heldenklage | 10.— |
| Berlioz, Phantastische Symphonie und Harold in Italien. Mit Einführung von A. Smolian und Bildnis Berlioz' | 10.— | Band III. Hungaria, Hamlet, Hunnenschlacht, Ideale | 10.— |
| Berlioz, Romeo und Julie. Mit Einführung von A. Smolian und Bildnis Berlioz' | | Mendelssohn, Schottische und Italienische Symphonie. Mit Heliogravüre Mendelssohns | 6.50 |
| Berlioz, Sieben Ouverturen. (Waverley. Vehmrichter. König Lear. Der römische Karneval. Der Korsar. Benvenuto Cellini. Beatrice u. Benedict.) Mit Einführung von A. Smolian und Bildnis Berlioz' | 9.— | Mozart, Requiem. Mit Heliogravüre Mozarts | 5.— |
| Brahms, Ein deutsches Requiem. Mit Heliogravüre Brahms' | | Schumann, Symphonien. Mit Heliogravüre Schumanns. Band I (No. 1, 2), Band II (Nr. 3, 4) | 6.50 |
| Brahms, Symphonien. Mit Einführungen von A. Smolian und Heliogravüre Brahms'. Band I (No. 1, 2), Band II (No. 3, 4) & | 6.— | Smetana, Mein Vaterland. Zyklus symphonischer Dichtungen: No. 1. Vyšehrad. No. 2. Moldau. No. 3. Sárka. No. 4. Aus Böhmens Hain und Flur. No. 5. Tábor. No. 6. Blaník. Mit Heliogravüre Smetanas | 11.— |
| Bruckner, Symphonien. Bd. I (No. 1—3), Bd. II (No. 4—6), Bd. III (No. 7—9) | 10.— | Wagner, Ouverturen u. Vorspiele. (Rienzi, Der fliegende Holländer, Tannhäuser, Lohengrin [I. u. 3. Akt], Tristan u. Isolde, Meistersinger von Nürnberg, Parsifal.) Mit Heliogravüre Wagners nach der Büste von Max Klinger. | 9.— |
| Händel, Der Messias. Herausgegeben von Fritz Volbach. Mit Heliogravüre Händels | 14.— | Violin-Konzerte klassischer und moderner Meister. | |
| | 8.— | Band I. Bach, A moll, E dur. Beethoven. Mendelssohn. Mozart, A dur, E dur. Spohr, Gesangsszene | 10.— |
| | | Band II. Brahms. Bruch, G moll. Tschaiakowsky | 11.— |

No.	M.	No.	M.
112. Haydn, Quartett, op. 50, 4, Fism . . .	0,40	181. Haydn, Quartett, op. 3, 1, E	0,40
113. Haydn, Quartett, op. 54, 3, E	0,40	182. Haydn, Quartett, op. 3, 2, C	0,40
114. Beethoven, Klavier-Quartett, op. 16, Es	0,00	183. Haydn, Quartett, op. 3, 3, G, (m. Dudel-	
115. Boccherini, Quintett, E	0,50	sack-Menuett)	0,40
116. Schubert, Quartett, op. 168, B	0,50	184. Haydn, Quartett, op. 3, 4, B	0,40
117. Schubert, Quartett, op. posth., Gm	0,50	185. Haydn, Quartett, op. 3, 6, A	0,40
118. Schubert, Klavier-Quintett, op. 114, A, (Forellen-)	0,80	186. Haydn, Quartett, op. 9, 3, G	0,40
119. Schubert, Quartett, op. 125, 2, E	0,50	187. Haydn, Quartett, op. 9, 5, B	0,40
120. Schubert, Quartett, op. 125, 1, Es	0,50	188. Haydn, Quartett, op. 9, 6, A	0,40
121. Schubert, Quartette, op. posth., D, Cm	0,40	189. Haydn, Quartett, op. 33, 6, D, (Russ.-No. 6)	0,40
122. Beethoven, Klavier-Trio, op. 1, 1, Es	0,50	190. Haydn, Quartett, op. 55, 2, Fm	0,40
123. Beethoven, Klavier-Trio, op. 1, 2, G	0,60	191. Haydn, Quartett, op. 76, 6, Es	0,40
124. Beethoven, Klavier-Trio, op. 1, 3, Cm	0,50	192. Mozart, Quartett, D, (K.-V. 285)	0,40
125. Spohr, Doppel-Quartett, op. 77, Es	1,—	193. Mozart, Quartett, A, (K.-V. 298)	0,40
126. Spohr, Octett, op. 32, E	1,—	194. Mozart, Quartett, F, (K.-V. 370)	0,40
127. Beethoven, Sonate, op. 47, A, (Kreutzer-)	0,60	195. Mozart, Divertimento, F, (K.-V. 247)	0,50
128. Spohr, Doppel-Quartett, op. 65, Dm	1,—	196. Tschalkowsky, Quartett, op. 22, F	0,60
129. Spohr, Doppel-Quartett, op. 136, Gm	1,—	197. Tschalkowsky, Quartett, op. 30, Esm	0,60
130. Spohr, Doppel-Quartett, op. 87, Em	1,—	198. Stanford, Quartett, op. 44, G	1,20
131. Cherubini, Quartett, op. posth., E	0,60	199. Stanford, Quartett, op. 45, Am	1,20
132. Cherubini, Quartett, op. posth., F	0,60	200. Beethoven, Klavier-Quintett, op. 16, Es	0,80
133. Cherubini, Quartett, op. posth., Am	0,60	201. Borodin, Quartett, No. 2, D	0,80
134. Mendelssohn, Quintett, op. 18, A	0,80	202. Raff, Quartett, op. 192, 2, D, (Schöne Müllerin)	1,—
135. Beethoven, Octett f. Blasinstrumente, op. 103, Es	0,60	203. Volkmann, Quartett, op. 34, G	0,80
136. Dittersdorf, Quartett, G	0,40	204. Volkmann, Quartett, op. 35, Em	0,80
137. Dittersdorf, Quartett, A	0,40	205. Volkmann, Quartett, op. 37, Fm	0,80
138. Dittersdorf, Quartett, C	0,40	206. Volkmann, Quartett, op. 43, Es	0,80
139. Beethoven, Sextett f. Blasinstrumente, op. 71, Es	0,60	207. Verdi, Quartett, Em	0,80
140. Beethoven, Sextett für Streichinstrumente und 2 Hörner, op. 81b, Es	0,60	208. Sgambati, Quartett, op. 17, Cism	1,—
141. Mozart, Divertimento f. Streich-Instr., Fagott und 2 Hörner, D, (K.-V. 205)	0,50	209. Heinrich, Prinz Reuss, Quartett, F	1,—
142. Haydn, Quartett, op. 17, 2, F	0,40	210. Bazzini, Quartett, op. 75, Dm	0,80
143. Haydn, Quartett, op. 55, 3, B	0,40	211. Klughardt, Quintett, op. 62, Gm	1,20
144. Haydn, Quartett, op. 64, 1, C	0,40	212. Brahms, Klavier-Quintett, op. 34, Fm 2	2,—
145. Haydn, Quartett, op. 71, 2, D	0,40	213. Volkmann, Quartett, op. 14, Gm	0,80
146. Haydn, Quartett, op. 74, 1, C	0,40	214. Beethoven, Quintett, op. 4, Es	0,80
147. Haydn, Quartett, op. 74, 2, F	0,40	215. Beethoven, Quintett, op. 104, Cm	0,80
148. Haydn, Quartett, op. 71, 3, Es	0,40	216. Beethoven, Quintett-Fuge, op. 137, D	0,30
149. Haydn, Quartett, op. 1, 4, G	0,40	217. Mozart, Sextett, F, (Dorfmusikanten-)	0,50
150. Haydn, Quartett, op. 3, 5, F (m. Serenade)	0,40	218. Mozart, Quintett, G, (Nachtmusik)	0,50
151. Haydn, Quartett, op. 9, 2, Es	0,40	219. Herzogenberg, Quartett, op. 63, Fm 1	1,20
152. Haydn, Quartett, op. 17, 4, Cm	0,40	220. Jongen, Quartett, Cm	1,20
153. Haydn, Quart., op. 3, 5, G, (Russ.-No. 5)	0,40	221. Volkmann, Klavier-Trio, op. 3, F	0,80
154. Haydn, Quartett, op. 42, Dm	0,40	222. Volkmann, Klavier-Trio, op. 5, Bm	0,80
155. Haydn, Quartett, op. 50, 5, F	0,40	223. Beethoven, Klavier-Trio, op. 11, B	0,60
156. Haydn, Quartett, op. 50, 6, D, (Frosch-)	0,40	224. Taubert, Quartett, op. 56, Fism	0,70
157. Haydn, Quartett, op. 17, 3, Es	0,40	225. Klughardt, Quartett, op. 61, D	1,—
158. Mozart, Quartett, Gm, (K.-V. 478)	0,60	226. Foerster, Quartett, op. 15, E	1,—
159. Mozart, Quartett, Es, (K.-V. 493)	0,60	227. Wilm, Sextett, op. 27, Hm	1,20
160. Mozart, Quintett, Es, (K.-V. 452)	0,60	228. Nawratil, Quartett, op. 21, Dm	1,—
161. Tschalkowsky, Quartett, op. 11, D	0,50	229. Sinding, Klavier-Quintett, op. 5, Em	2,—
162. Haydn, Quartett, op. 51, (Sieben Worte)	0,60	230. Hochberg, Quartett, op. 22, Es	1,—
163. Haydn, Quart., op. 20, 1, Es, (Sonn.-No. 1)	0,40	231. Hochberg, Quartett, op. 27, 1, D	1,—
164. Haydn, Quart., op. 20, 3, Gm, (Sonn.-No. 3)	0,40	232. Hochberg, Quartett, op. 27, 2, Am	1,—
165. Haydn, Quart., op. 33, 1, Hm, (Russ.-No. 1)	0,40	233. Schubert, Klavier-Trio, op. 148, Es, (Nocturne)	0,50
166. Haydn, Quart., op. 33, 4, B, (Russ.-No. 4)	0,40	234. Scontrino, Quartett, Gm	1,20
167. Haydn, Quartett, op. 50, 1, B	0,40	235. Brahms, Sextett, op. 18, B	1,50
168. Haydn, Quartett, op. 50, 2, C	0,40	236. Brahms, Sextett, op. 36, G	1,50
169. Haydn, Quartett, op. 50, 3, Es	0,40	237. Brahms, Quintett, op. 88, F	1,50
170. Haydn, Quartett, op. 1, 1, B	0,40	238. Brahms, Quintett, op. 111, G	1,50
171. Haydn, Quartett, op. 1, 2, Es	0,40	239. Brahms, Quintett, op. 115 Hm (Klarin-)	1,50
172. Haydn, Quartett, op. 1, 3, D	0,40	240. Brahms, Quartett, op. 51, 1, Cm	1,20
173. Haydn, Quartett, op. 1, 5, B	0,40	241. Brahms, Quartett, op. 51, 2, Am	1,20
174. Haydn, Quartett, op. 1, 6, C	0,40	242. Brahms, Quartett, op. 67, B	1,20
175. Haydn, Quartett, op. 2, 1, A	0,40	243. Brahms, Klavier-Quartett, op. 25, Gm	1,50
176. Haydn, Quartett, op. 2, 2, E	0,40	244. Brahms, Klavier-Quartett, op. 26, A	1,50
177. Haydn, Quartett, op. 2, 3, Es	0,40	245. Brahms, Klavier-Quartett, op. 60, Cm	1,50
178. Haydn, Quartett, op. 2, 4, F	0,40	246. Brahms, Klavier-Trio, op. 8, H	1,50
179. Haydn, Quartett, op. 2, 5, D	0,40	247. Brahms, Klavier-Trio, op. 87, C	1,50
180. Haydn, Quartett, op. 2, 6, B	0,40	248. Brahms, Klavier-Trio, op. 101, Cm	1,50
		249. Brahms, Trio, op. 40, Es, (Horn-)	1,50
		250. Brahms, Trio, op. 114, Am, (Klarinetten-)	1,50
		251. Tschalkowsky, Klav.-Trio, op. 50, Am 2,—	

No.	M.	No.	M.
252. Beethoven, Rond'no f. Blasinstrum., Es (Nachgel. Werk)	0,50	281. Bach, Brandenburg. Konzert No. 4, G 1,—	
253. Gromis, Quartett, A	1,—	282. Bach, Brandenburg. Konzert No. 5, D 1,—	
254. Bach, Brandenburg. Konzert No. 3, G 1,—		283. August Reuss, Quartett, op. 25, Dm. 1,—	
255. Bach, Brandenburg. Konzert No. 6, B 1,—		284. E. Stillman-Kelley, Quartett, op. 25, C 1,—	
256. Buonamici, Quartett, G	1,—	285. H. Wolf, Quartett, Dm	1,—
257. Bach, Brandenburg. Konzert No. 2, F 1,—		286. H. Wolf, Ital. Serenade f. Quartett, G 1,—	
258. Sinigaglia, Konzert-Etude f. Quartett 0,50		287. Reger, Flöten-Trio (Serenade), op. 77a, D 1,—	
259. Haydn, Klavier-Trio No. 1, G	0,50	288. Reger, Streichtrio, op. 77 b, A m	1,—
260. Suter, Quartett, D	1,—	289. R. v. Mojsisovics, Streichtrio (Serenade), op. 21, A	0,50
261. Scontrino, Quartett, C	1,—	290. Scontrino, Quartett, A m	1,—
262. Mozart, Haffner-Serenade	2,—	291. Carl Schroeder, Quartett, op. 89, C 1,—	
263. Händel, Concerto grosso No. 12, Hm. 0,70		292. Strauss, Klavierquartett, op. 13, Cm. 2,—	
264. Händel, Concerto grosso No. 1, G . 0,70		293. Reger, Quartett, op. 109, Es	1,50
265. Händel, Concerto grosso No. 2, F . 0,70		294. Sibelius, Quartett, op. 56, Dm (Voces intime)	1,—
266. Händel, Concerto grosso No. 3, Em. 0,70		295. Reger, Klavierquartett, op. 113, Dm. 1,50	
267. Händel, Concerto grosso No. 4, A m. 0,70		296. Reger, Sextett, op. 118, F	2,—
268. Händel, Concerto grosso No. 5, D . 0,70		297. Beethoven, Quartett, Fdur, nach der Klaviersonate op. 14, 1	0,60
269. Händel, Concerto grosso No. 6, G m. 0,70		298. Dvořák, Quartett, op. 34, Dm	1,—
270. Händel, Concerto grosso No. 7, B . 0,70		299. Dvořák, Quartett, op. 51, Es	1,20
271. Händel, Concerto grosso No. 8, Cm. 0,70		300. Dvořák, Quartett, op. 61, C	1,20
272. Händel, Concerto grosso No. 9, F . 0,70		301. Dvořák, Quartett, op. 80, E	1,20
273. Händel, Concerto grosso No. 10, Dm. 0,70		302. Dvořák, Quartett, op. 96, F	1,20
274. Händel, Concerto grosso No. 11, A . 0,70		303. Dvořák, Quartett, op. 105, As	1,20
275. Smetana, Quartett Emoll, Aus meinem Leben (Ed. Peters No. 3171)	0,70	304. Dvořák, Quartett, op. 106, G	1,20
276. Grieg, Quartett, op. 27, G m (Ed. Peters No. 3127)	0,70	305. Dvořák, Klavierquintett, op. 81, A	1,50
277. Sinding, Quartett, op. 70, A m (Ed. Peters No. 3056)	0,70	306. Dvořák, Streichquintett, op. 97, Es	1,50
278. Beethoven, Klavier-Trio (Kakadu-Variationen) G, op. 121a	0,50	307. Scontrino, Praeludium und Fuge, Em 1,—	
279. Carl Schroeder, Quartett, op. 88, Dm 1,—		308. Mozart, Serenade f. 8 Blasinstrum., Es 0,80	
280. Bach, Brandenburg. Konzert No. 1, F 1,—		309. Mozart, Serenade f. 8 Blasinstrum., Cm 0,40	
		310. Bruckner, Streichquintett, F	1,50



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	M.
1. Beethoven , Missa solennis	6,—
Gebunden	9,—
2. Brahms , Ein deutsches Requiem	6,—
Gebunden	9,—
3. Bach , Matthäus-Passion (G. Schumann)	6,—
Gebunden	9,—
4. Mozart , Requiem	3,—
Gebunden	5,—
5. Haydn , Die Schöpfung	5,—
Gebunden	7,50
6. Händel , Der Messias (Volbach)	6,—
Gebunden	8,—
7. Bach , Kantate No. 4: Christ lag in Todesbanden (Ochs)	1,50
8. Bach , Kantate No. 104: Du Hirte Israel, höre (Ochs)	1,50
9. Bach , Hohe Messe, Hmoll	6,—
Gebunden	8,—

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